McGILL DAILY CULTURE

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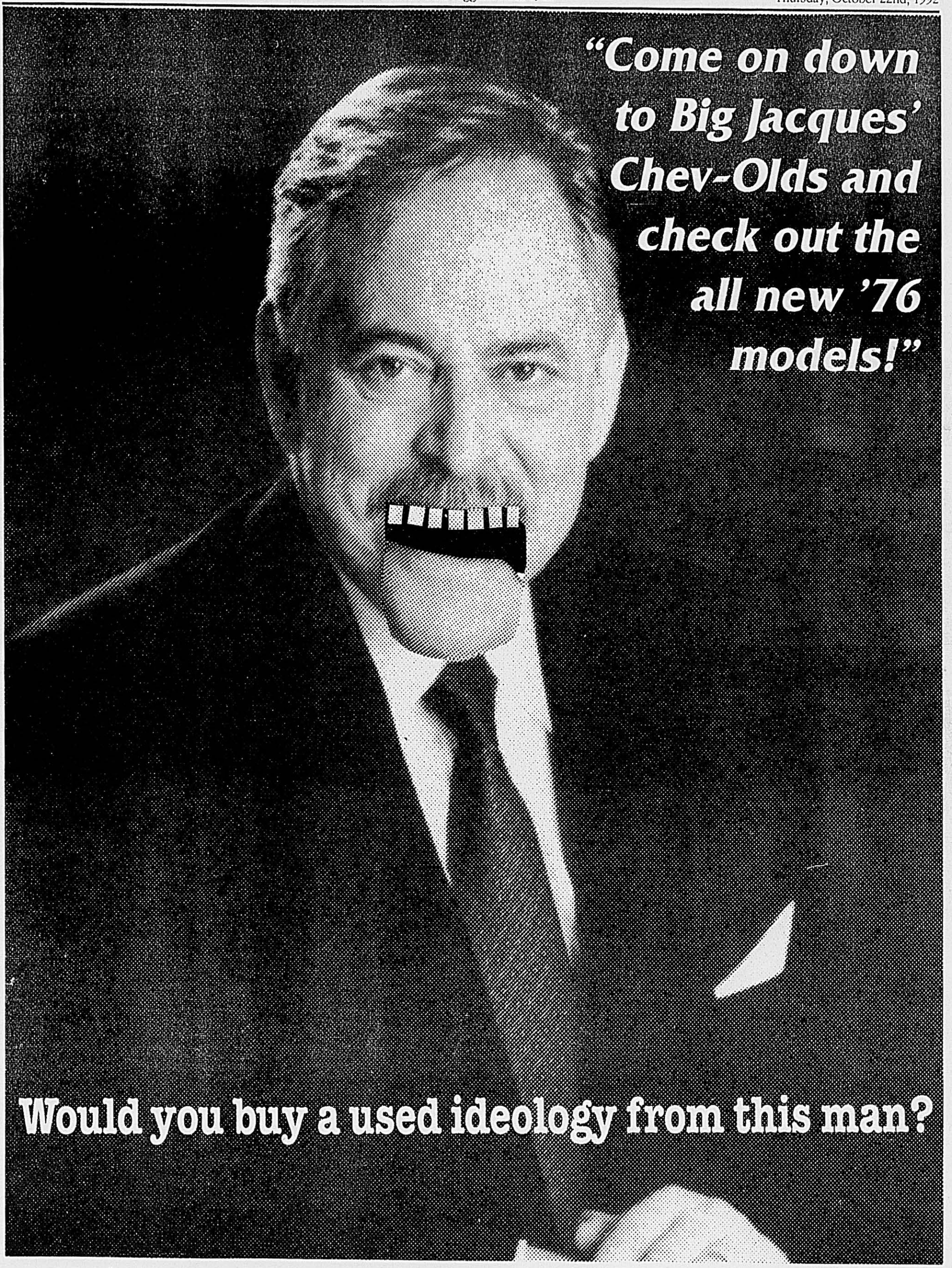

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Film festival gives First Nations' perspective

FILM

IllumiNations • Screenings at UQAM until October 25th

BY CATRIONA RICHARDSON

Five hundred years ago Columbus "discovered" the Americas. This year people all over the Americas spent a lot of money commemorating it.

White people of the Americas speak of Columbus's arrival as the joining of two worlds. In reality, it was the overtaking of one world by the other.

So instead of glorifying white man's discovery of the Americas, a group called Coalition Montréal 1992 has decided it's time to focus on the Native people's perspective of what has ocurred over the last five hundred years.

From this idea grew another. Patrick Dionne's experiences with film and indigenous groups gave him the initiative to organize this years Native film festival, IllumiNations.

"The point is, we need to make people aware of Native issues and Native relations and confront them with the words of Native people," said Dionne, program director for the festival.

IllumiNations is the most ambitious festival of its kind, including over a hundred different films. Best desribed as "a panorama of films and videos of the first Nations," the festival includes pieces from North, South and Central America. Although most of the films are documentaries, animation and brief fictions have also been included.

Dionne says two thirds of the North American films were directed and produced by Native people, but Latin American films don'r have the same percentage of Native people involved because of money and equipment problems.

Attending the festival are such notables as Gary Rhine, producer of two of the better-known films "Wiping the Tears of Seven Generations" and "Peyote Road".

In conjuction with the festival, McGill's Graduate program in Film Communication is holding a two-day conference this upcoming weekend in the Leakock Building.

Organisers of the conference hope to tackle topics such as strategies of inter-cultural sharing, what is it that sets Native productions apart, and video as a means of cultural affirmation.

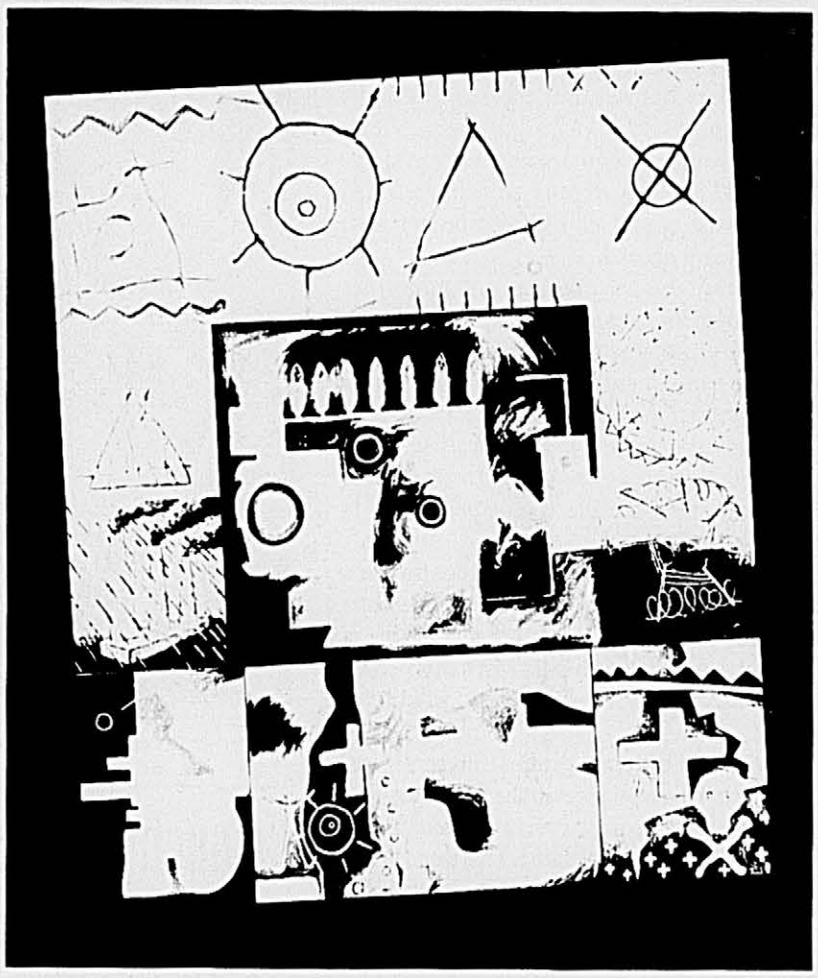
Dionne stresses the importance of recognising the role Canadian media plays in the development of Native film. Already we are the leading country in this area.

"Canada is the best in terms of structure for indigenous media," says Dionne. "For example, we are the first country in the world where Native people have had their own TV network."

Hopefully this can serve as an example to other countries. For as Native leader Ruben Snake says, video can be used in bringing people together.

"It is time," says Snake, "that this is recognized by everyone as part of the healing process."

If you want to catch the last few days of the festival, call 987-3456 for information.



ILLUMINATIONS

ImagiNation Film Festival Schedual

Remaining screening take place at Université du Québec à Montréal (405, rue Ste-Catherine Est Métro Berri-UQAM) . Tickets are $4.00.

Thurday, Oct.22:

7:00pm : *Allumer le Feu Avec de Poudre à Canon.* (control of the media as an avenue for Native self-determination in Canada) • *L'espirit de la Télé.* • *Krinritayi* (records a Parakateje youth ceremony) • *To' Kayrere Kry Ritayti Na*
9:00pm : *My Music* • *La Mémoire du Vent* • *Por La Tierra* (follows the historical march in May 1990 of the Amazonian people to claim their ancestral land)

Friday, Oct. 23

7:00 pm : *Imagining Indians*
9:00 pm : *Paroles D'humanities: Les Mohawks* • *Act of Defiance* (detailed reportage of the struggle of the Mohawk people of Kahnawake against the government)

Saturday, Oct 24

7:00 pm : *Last Stand at Little Big Horn* • *In the White Man's Image*
9:15 pm : *Woopila Tatanka* (tells the story of the spiritual relationship between the buffalo and the Indian people) • *Incident at Ogala* (a film about the American justice system and how it deals with minorities, specifically Native Americans)

Sunday, Oct. 25th

7:00 pm Closing Film : *The Indian and the Sea* (a look at West Coast Indians using underwater and aerial photography as well as archical footage and animation). This film will be shown at the Strathearn Centre, 3680 Jeanne-Mance

Forum for Black youth aids expression

Roots and Wings takes off

BY REBECCA CONOLLY

A SOUTH SHORE community group is working to adress the problems of black teenagers, helping them plan their educations and find avenues of expression in the arts.

"Roots and Wings" is a newly formed, non-profit youth group based in St. Hubert. Its aim is to establish a positive and creative forum for young people aged 15-16.

The *Daily* talked to Maureen Gittens, Vice-President of Roots and Wings, who explained the raison d'être of the group. "We feel there is a need in the community for an association for young people to help them express their creativity and actually explore what they are interested in."

The organisation also aims at getting youths to stop feeling angry and isolated. "We want to help them to benefit from society," Gittens said. "We want to show them how to use the system."

Roots and Wings puts a special emphasis on the place and role of black youths in society. The group defines its immediate focus as "creating a better, more progressive atmosphere for understanding being positively black and young in Canada today."

The approach they take in doing this is both creative and educational. Gittens said Roots and Wings serves as a kind of networking system in Montréal in helping the teenagers plan possible education or careers. But they also emphasise the development of the youths' creativity.

"There is so much talent on the South shore no one knows about," said Gittens. "We help to develop their writing, dance, music or whatever talent they may have."

But the group doesn't have a formal technique or method for achieving this. Their only "rule", as Gittens explained, is "to remain positive and work towards getting rid of the stigma attached to many of these youths". She added, "Part of the teaching forum includes work on self-esteem...we also keep them busy and working."

The executive "adult" section of the group is mostly people who come from the same community as the youths. "We are in touch with the people here," said Gittens, "we have established a sort of word-of-mouth network."

The executive also independently finances the group, Gittens said. "All of the money we need comes out of our own pockets, or through fundraising." She went on to explain that the group doesn't even have a permanent meeting/rehearsal space. "Right now we're using the basement of one of the executive members", she said.

So far the group has been quite successful in attracting teenagers. Gittens said, "We used the concert held last Sunday as a magnet, a fishing rod to try and reach potential members."

The group is also participating in a YMCA produced video called "Stay in School".

Roots and Wings' upcoming events include a Christmas party, their first membership drive in January and a youth conference in February, as part of the Black History month activities.

The underlying premise of Roots and Wings is one that a member of any oppressed group could relate to.

"It is time we change our attitudes from being victims in and of society to learning more about taking our rightful places within society by being more participative in exploring and tak-

FOR MORE INFO ON ROOTS AND WINGS CONTACT MAUREEN GITTENS AT 676-8167.

McGILL DAILY CULTURE

comment

Equal rights and paper dreams

Equal rights. It's something we take for granted, an almost religious doctrine in an increasingly faithless society. We may not be able to agree on a decent constitution for this place, but we can all agree on one thing. Equal rights are a good thing. Yup.

In a society where people believe in this dogma, you'd think inequality would not exist. How could it? The minute someone started oppressing someone else, everyone would pound him or her with multiple copies of the Charlottetown accord.

Unfortunately, things don't work this way. Women and minorities continue to have higher unemployment rates, and lower pay when they are working. Poor people are subject to state surveillance. Gays lesbians, women and natives are subject to harassment and violence. White men are taken more seriously in conversation than just about anyone else.

But when people propose radical measures to address these injustices, people protest because taking these measures treats people unequally, violating the stipulations of the piece of paper that says everyone should be equal.

Affirmative action programs, designed to make the paper dream a reality by attempting to give people equal opportunities, are condemned for treating some groups differently from others. This is despite the fact that the society we live in discriminates and treats people differently on the basis of race, sex, sexual orientation, and what have you.

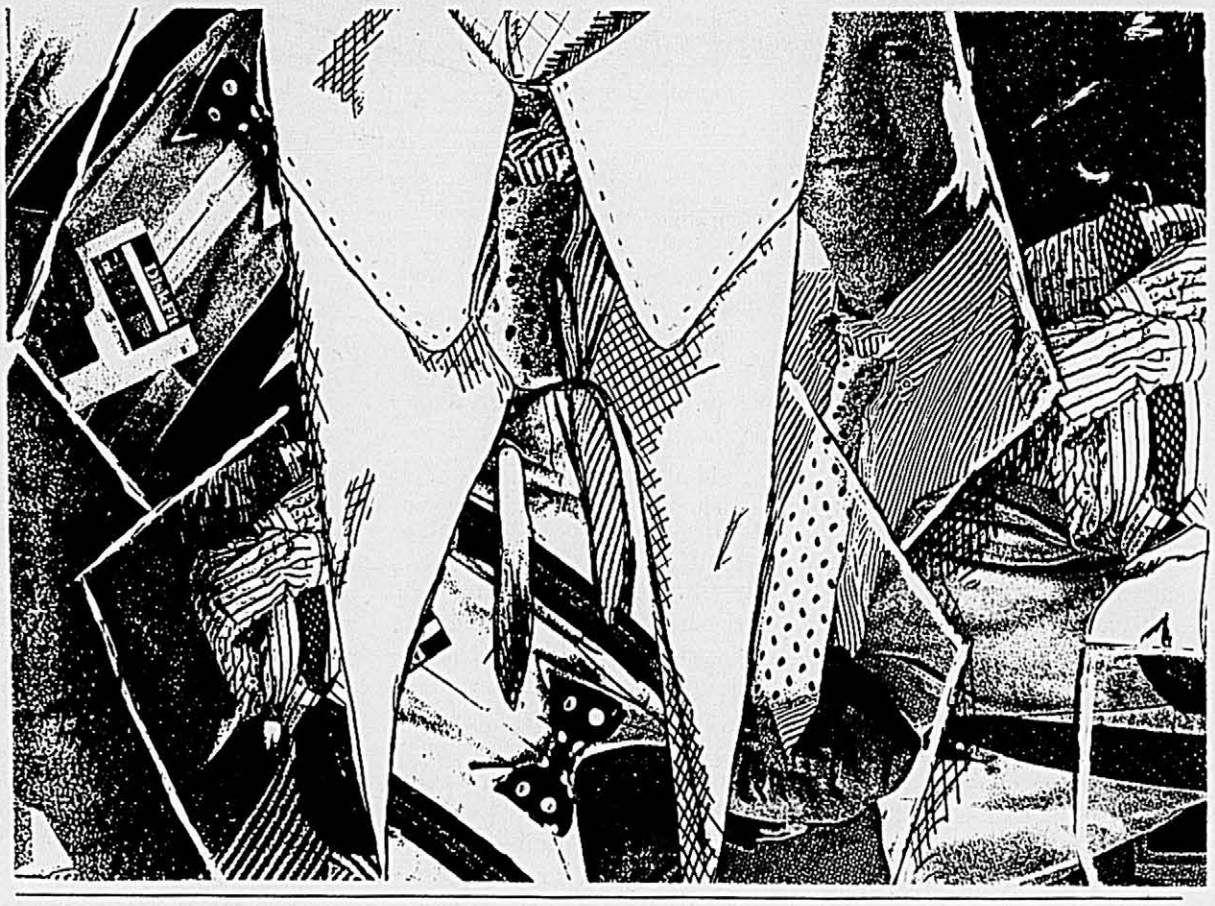
Affirmative actions treat people in different groups differently because different people face different circumstances in the first place. But the argument against it stipulates that because everyone *should* have equal rights, we should always treat everyone the same. This leads to the bizarre conclusion that to address social inequality, we should act like it isn't there.

I'll give you another example. Women face a great deal of fear going out on the street at night. There is, in effect, an unofficial curfew against going out unaccompanied. This is unfair, arbitrary and affects women much more than men. So why do some people consider it unfair that the Take Back the Night march should treat women differently from men? The violence ain't fair.

And why are there people who still think that because we write some stuff about people who aren't straight white men, we are arbitrarily against straight white men? And why are constitutional provisions set up to address the miserable situation of First Nations people being condemned by those Federalist No types for treating people differently on the basis of race?

It's like being called unjust for being against injustice.

Fiona McCaw



letters

Incognisant administrators

To the Daily,

I am wondering what those students and faculty at McGill have been thinking about the foray into politics of their esteemed administrators, to wit — David Johnston, Alex Peterson and Gretta Chambers, but to mention a few?

It would appear that the cost of doing business, university-wise, entails the acquiescence of the administrators of our schools of higher learning to the will of those powers-that-be in Ottawa, Québec and parts East and West of both!

If these same administrators, indeed the entire board of Governors of McGill, were to spend just a little time toward that end of finding a resolution to the university's difficulties in obtaining sufficient funds to enable, for instance, the continuation of the faculty of dentistry, then I believe their contributions to the university would be much better appreciated than their misguided support for the Yes side in the upcoming referendum.

The very fact theat persons such as Johnston and Paterson could even contemplate recommending that the citizens of Canada vote affirmative in the referendum, is tantamount to admitting that they are incognizant of the contents of the Charlottetown Accord proposals and the implications of the same on the future, or indeed of whether or not Canada, as an integral country, has any future to contemplate.

continued on page ten

hyde park

No such thing as a Caribbean accent

An opinion by Robin Rattray, Chemistry PhD 4

An advertisement in the Daily of October 14, submitted by WalkSafe, described three recent incidents in which women had been harassed. There were two sections to the ad. In the first, entitled "For Your Information," an attack by a man of "*average height, black, with a strong caribbean accent*" was outlined. For the following reasons, I was disappointed by the use of this description.

The Caribbean is a geographical area comprised of English, Spanish, French and Dutch speaking nations and territories. The language spoken by the majority of Caribbean people is Spanish. Even within linguistically homogeneous groups, the accent varies dramatically. In short, there is no such thing as a "Caribbean accent". WalkSafe, whose office in the Union Building is practically next door to that of the Caribbean Students' Society, could have easily obtained clarification had they given it due consideration. If WalkSafe intended to indicate that the alleged assailant spoke with one of the many accents of the Caribbean region, then I suggest that this information was as meaningless as stating that someone spoke with a Canadian accent. Or did they simply substitute Caribbean for Jamaican, as appeared in a different ad in another campus newspaper?

The real danger from the publication of the ad arises from the content of its second section, captioned "For Your Safety". Here, readers are encouraged to report "*anyone suspicious matching these discriptions*" to the MUC Police, the McGill Sexual Assault Centre, or WalkSafe. For whom, I wonder, should we be on the lookout? Black men, of average height, with strong "Caribbean accents", acting suspiciously? I would imagine that *any* suspicious character might warrant further investigation. But how is "suspicious" defined? It is exactly this type of suggestively induced subjectivity, actually racism, that contributed to the tragic shooting of Marcellus François earlier this year, in a bungled MUC police operation. Was he not, after all, a black man of average height with a strong "Caribbean accent"? Unfortunately, his "suspicious act", reaching down to apparently unbuckle a seat belt, was interpreted as reaching for a non-existent gun, and it cost him his life.

To summarize, I would like to state my main points as clearly as possible, to avoid any misinterpretation. First, I have no objection to any description that will facilitate the identification of any assailant. However, the fact that a person is black does not provide any information on their complexion: black is a racial and not a pigmentational adjective. Secondly, the statement that a person speaks with a "Caribbean accent" says even less, as I have carefully explained above. These statements only help to perpetuate an inaccurate stereotype of Caribbean people as dark-skinned Jamaicans who are invariably up to no good.

I congratulate WalkSafe for their work of providing safe passage for the McGill student community at night. Nevertheless, they must be careful in their enthusiasm not to jeopardize the safety of other members of that same community, through well-intentioned but poorly expressed public statements.

All readers are welcome to submit letters under 300 words. Add your name, program, year and telephone number. Anonymity can be provided; talk to an editor beforehand. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.

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Business and Advertising Office: 3480 McTavish, room B-17 Montréal, Québec H3A 1X9 (514) 398-6790
Editorial Offices: 3480 McTavish, room B-03 Montréal, Québec H3A 1X9 telephone (514) 398-6784 fax: (514) 398-8318

Pop art : a journey through history

ART

Pop Art • Montréal Museum of Fine Arts

BY JAMES FORBES

In its never ending quest to define the arts scene rather than cater to it, the Montréal Museum of Fine Arts presents their latest exhibit, "Pop Art".

After the Leonardo fiasco, this exhibit comes as a welcome surprise. The representation of works is amazing, including things important and things obscure. Spanning the main years of Pop, the exhibition ties together the late fifties, sixties and early seventies.

The exhibit succeeds visually, but it fails thematically. The curator has tried to present Pop Art as a historical continuum, and tries to prove it's still viable today.

If pop art is truly viable today, then why is there virtually no Pop Art included from '76-'92? Why did one prominent invitee to the exhibit state when asked "are we still working?" reply: "Yes, we are always working, I'm too young to stop"? Peculiar that the museum was only interested in what he did before '72.

When you go see this exhibit, don't worry too much about what the museum has to say.

Pop art was primarily a sixties phenomenon, and died in the seventies. Andy Warhol himself declared it dead. Even though he later "resurrected" it, the art he produced after his Brillo boxes, Marylins, and Elvises was of little consequence (except, perhaps, for those nifty Maos). Other late seventies pop artists fared about as well.

For example, James Rosenquist's works are mere exercises in image-making technique, lacking the coherent ironic message of Lichtenstein or early Warhol.

Alan Jones, the inspiration for the sets of Clockwork Orange and the broadway version of O Calcutta was on hand to present three of his women-as-furniture sculptures. Mr Jones' works, pertinent and avant-garde in the sixties, seemed grossly out of place in the nineties.

You've got to question the validity of buxom leather-clad women being contorted into bondage/furniture. The pop message in the sixties was much different—pretty things for pretty homes. Today they represent vulgar displays of male machismo.

And this is the fundamental flaw in the exibit. It exists for the past, in the past. Pop art was about the here and now, about the icons of the day, and never about history. It was meant to be a comment on a living culture, not an exhibit of a dead one. Treating it as such shows a fundamental misunderstanding of the art and the artists.

Not displaying the pieces individually but as a continuum corrupts pop by giving it a flow it was never meant to have.

It's why artists like Christo — the guy who covered those islands in pink plastic— fail utterly to convey any modicum of currency today. (Christo's last installation work of giant umbrellas killed three people in California).

If pop art is to continue as a movement, new artists must surface, because the very act of becoming famous releives you of your ability to iconify the popular. Look at any of the artists, and you will see that once absorbed into popular culture they lost the ability to see it properly.

Warhol's greatness sprang from his adoration of icons like Marylin and Elvis. Once he was up there with those like them, idolatry became introspective, and he stopped being a vital pop artist. The same is true of Jones, the same of many others, including Jasper Johns and Roy Lichtenstein.

All of the artists in the exhibit are men, something that is rather unfortunate. From this, we are to asume that pop art, like all other forms of art was an exclusively male domain. I guess we can ignore the women who worked tirelessly with Warhol at the warehouse.

Given that the standards used to choose the pieces in this exhibit were less than exacting, the omission of women artists is especially insulting.

To paraphrase the New York-based Women's Art Collective, the only way women could get into this exhibit was as leather-clad sex-furniture.

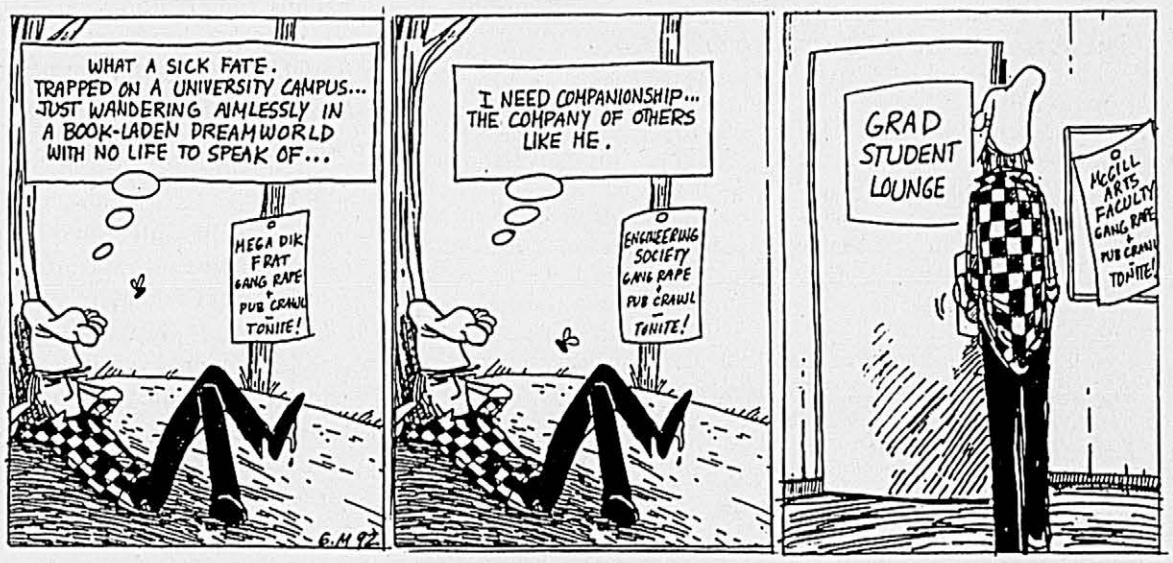
One interesting surprise was the relatively high content of works of an unquestionably gay origin (aside from the obvious Andy Warhol). Although the sexuality of the artists was never explicitly stated, many of the pieces (such as a macho man in an evening gown), were straightforwardly queer.

All of the gripe aside, the exhibit is worth seeing, and is only $4.75, a price I would pay to see the Warhols, Johns and Leichensteins alone. There is much more to the exhibit than these works however. Cesar's amazing Compression Sunbeam, Colin Self's comic work, and Robert Indiana's sharp acrylics are all exemplary of what Pop is about.

The exhibit is sponsored by Kellogg's Pop Tarts (get it?) so if someone tries to shove one down your throat, press it to one of the more expensive pieces and call it art. The artist probably would have loved it.

WORDS & PICTURES

CRAMPUS BY GREG MILLARD



POWER TRIP BY JANE TREMBLAY

De Famlee Valews

BAH JIM
(TAPIN' BY NEAL COLGRASS)

Lookin' back to mah time wit Huck, an' seein' all de success Huck's book 'bout it is havin', I just got to say dat tho' Huck's fine, an' good all round, I was de hero o' dat story — not Huck. Huck was just a boy when we did those venchuhs. But now, all de folks is sayin' dat Huck, he got valews — *famlee valews.*

Dat's like bein' honest an' hard workin', if youz white. If youz black, dey just call you nigguh. An' it don't matter how many valews you got. Now if Huck, who left behind de kind widow an' de ole missus, has got de famlee valews, den I figure dat just about any white boy can have 'em. In trute, "famlee valews" mean just dat you white. An' not havin' 'em mean dat you black, o' brown, o' some udduh color.

Now, when I seen a 'vance copy o' Huck's book, I tole him, "Huck, dat book you wrote *ought* to be called, *De Venchuhs O Jim, De 'Scaped Slave - An' Huck, His Sometime Fren.*" Dat's cuz I had de valews, an' Huck, he was just takin' a ride on de raft. So Huck, he call his lawyer - an' I tell you what dis man said to me.

He say dat Huck, "bein' white, an' believin' in de valew o' progress," left his town cuz he was lookin' fo' sometin' *bettuh.*"

"Lookin'?" I sez. An' I ask him, "Where was Huck goin', if he was lookin' fo' sometin'? De boy was *fo'teen.* He was bo'd wit' de school, an' he didn't want to go back home. In trute, what Huck did don't seem so special to me, cuz I see lots o' white boys who do de same tin today. Dey don't run fo' dey life, o' dey famlee, o' de valew o' some udduh tin. Dey don't go nowhere but down de rivuh.

"Now what kine o' life is dat? I tell you, an' dis is true — you can't find nuttin' if you don't got de valews to know what it is you lookin' fo'. An' Huck, he didn' know, an' he didn' find — nuttin'.

"Now me, I was scapin' *fo'* sometin' - fo' a free life wit' my famlee. Dat's cuz I didn' have none o' dat. Which just shows, dat it's always de people dat got tins dat can't *valew* 'em. Like fo' example a famlee. Huck, he had de widow, 'an ole missus, an' frens, an' food, but dat warn't good 'nuf fo' him.

"Huck did some complainin', but white folks do dat cuz dey got everytin'. I say, make 'em slaves fo' a good time, en dat'll fix 'em. Just turn back de clock, en make de nigguhs on top, an' de wites sufferin' on de bottom, an' dey'd wish dey got some problems like de 'famlee valews.'"

Den befo' I know it, de sheriff o' de town, he come in to Huck's office an' take po' Jim away. Huck, he don't even say bye. He just close de do'.

Now he moved nutheast. He got a lot o' dollars, an' he be busy vestin' 'em in de business. 'En he buy de white suits an' walk de streets an' de people stop an' dey look at 'im. He's some angry, an' he call us all gilded, meanin' he don't like de money — 'sept fo' hisself. An' he still don't got no famlee.

I figuh dat soon Huck ain't goin' to be no man, cuz he goin' to be a myth. An' po' Jim too. But I's goin' to be de stupid nigguh myth, an' Huck's goin' to be part o' de *rooral* myth. Dat mean if you like de trees, an' you white, den you got de famlee valews.

Den, one day, when we all livin' in big cities, all de white people is gonna move to de suburbs, so dey can still like trees — an' have dem same famlee valews all fo' demselves. En when de wites wanna get together like one big famlee an' put de nigguhs away behind some o' dat big ole concrete, dey gonna elect a nice wite man to do de job. An' you can just guess what kine o' valews he gonna have.

WE SUPPORT FAMILY VALUES

from Julie Doucet's DIRTY PLOTTE - number`5

Le Festival de bande dessinée arrive en ville

LUC GRENIER

Le 7ème Festival international de bande dessinée de Montréal, du 22 au 30 octobre, aux Foufounes Électriques, à l'Agora du cégep du Vieux-Montréal, aux librairies Nébula et Campigny, à la brasserie Le Cheval Blanc, au Lion D'Or et à la Maison de la culture Mont-Royal.

Depuis déjà une dizaine de jours, trois expositions de bande dessinée peuvent être vues et appréciées à Montréal, aux Foufounes Électriques et à la brasserie Le Cheval Blanc. Elles s'inscrivent toutes dans le cadre de ce festival du 9ème art qui, cette année encore, tentera de prouver que la bande dessinée a sa place dans l'univers cuiturel québécois.

Particulièrement orientée vers la BD québécoise, cette septième édition de l'événement fait une grande place aux productions alternatives qui, bien que de plus en plus vigoureuses, attendent encore d'être réellement découvertes. Le festival fournira d'ailleurs l'occasion à certains éditeurs et dessinateurs locaux et étrangers de lancer plusieurs revues de BD parmi lesquelles les derniers *Mac Tin Tac* et *Zeppelin* (Québec), *Sauve qui peut* (Suisse), *Sortez la chienne* (France), *El Vibora* (Espagne), ainsi qu'une dizaine de *mini-comics.*

On procédera aussi au lancement du second album de la collection BD-Littérature intitulé *Rêves* et réunissant une trentaine d'auteurs tels que Christian Mistral et André Lemelin aux côtés de plusieurs bédéistes parmi lesquels Luis Neves, Valium et Pierre Fournier. Paru l'année dernière, le premier album de cette collection s'intitulait *Écran d'arrêt.*

Le principal événement de ce festival demeure toutefois l'hommage rendu à Julie Doucet, une québécoise qui publie son propre *comic book* intitulé *Dirty Plotte.* Très appréciée aux États-Unis, Julie Doucet est considérée comme une des figures de proue de la nouvelle bande dessinée américaine. Adoptant une démarche souvent surréaliste, elle privilégie une représentation très personnelle du quotidien, sans jamais s'éloigner de la provocation, tant dans le dessin que dans le propos. Une exposition de dessins originaux de Julie Doucet est présentement en cours aux Foufounes Électriques et l'auteure sera présente ce soir à l'occasion de l'ouverture du Festival.

On peut obtenir plus de détails sur les lieux du festival mentionnés plus haut, ou en se procurant le dernier numéro de la revue *Iceberg* parue ce mois-ci.

A ceux qui croient que la BD n'est pas plus qu'un petit divertissement destiné aux enfants et aux adultes qui n'ont pas appris à vieillir, le *7ème Festival international de la bande dessinée de Montréal* devrait donner une bonne occasion de réfléchir à la question...

Sloan is like a peanut-butter and mayonaise sandwich

MUSIC

Sloan Y *Smeared* Y David Geffen Company

BY TED MCINNES

Smeared, just released on the Geffen label, is an exercise in alchemy. Sloan has turned the flower and iron of youth into a wonderful cacophony of grunge-pop donkey-rock.

Smeared was produced in Halifax at Soundmarket Studio and in L.A. at Lighthouse Studios, where Dave Ogilvy (Babes In Toyland, Skinny Puppy) was enlisted to help remix.

Sloan carries on a vibe initiated by the likes of Sonic Youth. But the former is blessed by their inexperience.

Dynamic and smart-assed, Sloan cultivates music from the fringe, singing about anything from teen angst to Martina Navatilova, from alienation to bad spelling. Theirs is an unknown domain of unplugged juvenalia and the honesty of hootenanny.

Last Tuesday they packed 'em in at Foufounes Électriques alongside brand new amps and four ghastly hair-dos. The *Daily* had the opportunity to expose some of this muttered positivism.

Daily: Do you guys wear leather underwear?

It gets pretty leathery. I wear hockey pants. When the Flyers got Cooper-all we ate that up and we all bought Cooper-all and then we were stuck with it next season.

Did you go to the Vermonstress to boost awareness for Sloan?

Joyce, from Sub Pop heard our EP *Peppermint* on the radio in Boston. When she was visiting Halifax we set up a little showcase for her like Eric's Trip, Blue By Skull and Tag. Sub Pop made an offer for Eric's Trip. We're gonna put out a Sub Pop single with Sloan, Eric's Trip, Tag and a French band called Aiguille from New Brunswick.

So that's all pretty progressive for Atlantic Canada. Before, the only bands that came out of there moved to Toronto and sort of got swallowed up by the shit, totally defunct.

What of the fledging rumour that Halifax is the new Seattle?

I would argue that Seattle was such a successful media story in the States that one has sort of been created out of Halifax. It's just such an easy comparison to make.

Music industry people are going to the fringes to hear what's new now. You don't have to go to Mecca to play Queen Street West. They'll come to you.

On the other hand, I would really hate for a lot of people to brag that they were from Halifax and get a glut of shit bands moving there and for it to be trendy to be signed from Halifax. I don't think it will parallel Seattle that way.

What do you think of being called "Candy Rock"?

That's fine by me, we all like things that are sort of sweet, and things that are ugly too. Somehow it's more interesting when you've got elements of both instead of gray rock. You know, some elements of candy and some elements of vomit and mix them together you get some kind of weird mayonaise and peanut butter sandwich.

Do you try and bring these elements out in the show?

We try to be generous to an audience although we can't really put out if an audience isn't in to it. We're not seasoned as players so we get upset if an audience isn't really into it, but we're becoming more professional in that we can play properly no matter who's out there.

How long has the band been together?

Since February '91. I'm sure if we had gotten no kind of interest from the industry we would have just broken up. But this is the all-star team, it's the Halifax Dream Team.

We've been forced into all kinds of unreal situations, like playing a stadium show with Bryan Adams, Extreme, Sass Jordan, Steve Miller Band and us and we pulled our weight and rolled around and the audience sort of liked it. There were a lot of total scrambler-operatin', big tongue-shoed, three-quarter-sleeve-wearin', marijuana-mirrorin', people who weren't getting it at all, but we played it for a laugh.

We're still at a pretty young stage of our career. Last time we played here it was 1992 and this time it's 1992 and what those have in common is the number nineteen.

Oh.

Skydiggers sidle up and say "Hi"

BY MO AL-NUAIMY

Canada's domestic music scene is littered with a motley collection of really nice guys. There must be something missing in the national diet. Some attitude-breeding compound pumped into the drinking water of major American and European cities that is beyond the technical know-how of the great Canadian Chemical Corp.

What this means is that while our neighbours to the South swing their sockets to Ultrapretention Inc., we are left with all the unshaven softies.

By and large, the new breed of Canadian musicians do a pretty good job of singing about reality. Packaged in all sorts of new and nifty ways this stuff finds its way onto the airwaves of all our favourite radio stations, but it just can't sell records. The real reason: reality is booooooring.

The Skydiggers are one band actually cashing in on the reality angle. Well, perhaps not "cashing" exactly, but certainly making some kind of name for themselves. They have two albums, a self titled debut, and "Restless", their latest offering on a new label.

My first impression of the band was something akin to "Oh no, not another REM rip-off." But I wasn't being fair. They do sound something like REM, but the similarity is more in passing than fundamental. The music is less formulaic and the lyrics don't ooze with third rate mystic symbolism.

The Skydigger sound is a warm and quirky combination of acoustic rock and Canadian country. Sort of a Lava Hay meets Bare Naked Ladies, only better. It doesn't overpower the listener. It sidles up and says "Hi" in a friendly sort of way. The kind of music you want to stop and have a conversation with.

The lyrics are honest, modest and touching. Andy Maize's voice drones the words around the rhythm. He harmonizes with the rest of the band, using his vocal cords like a reedy, scratchy instrument.

If I had to criticise (and I do) I'd complain that Maize's voice is a little too harmless. Some songs call for more edge than he seems capable of producing, leaving the listener vaguely unsatisfied. But that's nit-picking.

The band uses harmony very well. Sometimes it's hard to tell whether just one voice is singing or many. In fact four out of the five musicians in the band are singers, so the question becomes "who?" as well as "how many?"

The Skydiggers are unlikely to achieve great commercial success for the same reason I like them so much. They lack attitude. In three minutes of commercial radio play, a band has to jump out through the speakers and clobber you over the head to be remembered long enough for the DJ to tell you who they were.

They are a band without a leader. An ensemble whose five members each contribute a distinctive and indivisible flavour to the whole.

As a stage presence they are wonderfully human. Bad jokes are told, the singer does comic dance numbers with all the grace of a water bison on amphetamines, and the band makes beautiful music.

The Skydiggers are going to be back in Montréal this Friday, playing to McGill students at the Ballroom. If you want to find out more about them I suggest you take the opportunity. Don't wait to hear their songs on the radio. The odds are you won't notice them.

Stuff & things from CKUT

ARTIST	ALBUM	LABEL
Bad Livers	*Delusions of Banjer*	*Touch & Go*
Half Japanese	*Fire in the Sky*	*Paperhouse/Cargo*
Sucking Chest Wound (cc)	God Family Country	DOVe
Fear Factory	*Soul of a New Machine*	*Roadrunner*
Jerry Snell (cc)	Life In The Suicide Riot	Ambience Magnetique
Brian Eno	*Nerve Net*	*Opal/WEA*
Batz Without Flesh	*This Liquid*	*N.T.S.*
Blurt (cc)	Pagan Strings	Toeblock
Helmet	*Meantime*	*Interscope/WEA*
PJ Harvey	*Dry*	*Island/A&M*
Taj Mahal	*Taj's Blues*	*Legacy/Sony*
Skydiggers (cc)	Restless	Capitol
Brass Bikini (cc)	Tastes Like Chicken	self
Furnace Face (cc)	Just Buy it	One Handed Records/ Cargo
Flaming Lips	*Hit To Death In The Future Head*	*WEA*
Fudge Tunnel	*Teeth (EP)*	*Pigboy/Cargo*
various	*Kill Rock Stars*	*Kill Rock Stars/Cargo*
Napalm Death	*Death by Manipulation*	*Earache/Relativity*
Shadowy Men (cc)	Dog and Squeegie (7")	Estrus//Cargo
Tar	*Teetering (7")*	*Touch & Go*
Beat Happening	*You Turn Me On*	*K/Subpop/Cargo*
Sloan (cc)	Peppermint (Ep)	Murder/Cargo
Rheostatics (cc)	Whale Music	Intrepid/Capitol
Elliott Sharp/Carbon	*Tocsin*	*Enemy/Fusion III*
Lucinda Williams	*Sweet Old World*	*WEA*
Muddy Waters	*Blues Sky*	*Legacy/Sony*
Tom Waits	*Bone Machine*	*Island/A&M*
DIN (cc)	Fantastic Planet	DOVe
Aretha Franklin	*Jazz To Soul*	*Legacy/Sony*
Good Cookies (cc)	bois bwa boua (cass.)	demo
Mudwimmin	*Skiz*	*Big Dog*
Vaselines	*The Way of the Vaselines*	*Subpop/Cargo*

CKUT's best bets... an evening of low-fidelity anarchism with "folk actuelle" guitarist Eugene Chadbourne, at Foufounes Electriques this Thursday night, Oct. 22nd, at 9pm. Tune in to CKUT 90.3 FM - Thurs. night at 8pm on "Sons D'Esprit", a two hour electro-acoustic improv on the subject of the referendum... Sunday afternoon on "A Crack in the Whoofer", an interview with Bratsch, a French Gypsy styled quintet... Monday 3pm - 5pm on "Cuts," an interview with kodo player Kazue Sawai... listen for radio interventions from "Algojo", an audio marathon happening in conjunction with "Retour de Voyage..." an exhibit of radio art taking place at Gallery Articule...

Chomsky receives threats in *Manufacturing Consent*

Montréal directors Mark Achbar and Peter Wintonick can "get a life" now that their first feature film is complete.

"Manufacturing Consent: Noam Chomsky and the Mass Media" has stolen five years from the filmmakers' lives. The four years of shooting consisted of following American intellectual/social activist Noam Chomsky around his lecture/interview circut, creating an amazing road (or "air") movie. In 23 cities, scattered across seven countries, the crew accumulated 120 hours of footage.

Like Simcha Jacobovichi in his documentary on the Israeli/Palestinian "Deadly Currents", Canadian filmmakers Achbar and Wintonick chose not to add any narration to the images. They added non-documentary elements to assuage the barrage of information on the viewer. In Manufacturing Consent, these images add humour as well as illustration to Chomsky's insights.

Noam Chomsky in his office, manufacturing excuses not to clean up.

In one of these sequences Achbar and Wintonick, clad as surgeons, perform the rituals of a hospital surgical operation on a newspaper article. The article describes the Indonesian invasion of East Timor, a genocidal military operation which drew 90 per cent of its military and financial resources from the U.S. government.

The article originally appeared in a London newspaper, but was severely edited before reprint by the *New York Times*, removing implications of U.S. guilt or involvement. The surgical sequence shows the absurdity of the *Times*' claim that the article was barely touched.

The result of these techniques is a success. The 167 minute documentary has won many awards.

Yet with all this acclaim for the documentary, the man at the centre of it is a highly criticized figure. John Silber, President of Boston University, called Chomsky a systematic liar in 1986. William F. Buckley Jr., conservative intellectual, threatened he would "Smash (Chomsky) in the goddamn face!" if Chomsky lost his temper. Jeff Greenfield, producer of ABC's "Nightline" called Chomsky's views "wacko". And at one lecture Chomsky gave in Wyoming, a frat boy accused him of "whining".

But then, character defamation is often used as a last resort by debaters who can't disprove their opponents' arguments.

One of Chomsky's foremost arguments is that because of corporate ownership of the mass media, the agenda of the ruling elite filters in, influencing news in order to represent their interests. In North America, only 23 corporations own controlling interest in 50 per cent of the mass media, and in some areas there is nearly a monopoly.

Fairness and Accuracy in Reporting (FAIR), a media monitoring group, uphold Chomsky's contentions with respect to Greenfield's show "Nightline". Analysing 1,530 American guests that appeared on the show, 92 per cent were white, 89 per cent were male, and 80 per cent were professionals, government officials, or corporate representatives.

Despite his scholarly credentials and his fame as an analyst of linguistics and politics, Chomsky insists that critically examing the media is not strictly an academic endeavour.

"We're not analysing the media on Mars or in the eighteenth Century or something like that. We're dealing with real human beings who are suffering and dying and being tortured and starving because of policies that we are involved in," says Chomsky.

Though Chomsky has said that "education is a system of imposed ignorance", McGill students should not despair. McGill film and communications grad Ronit Bezalel was one of the assistant editors on this film, recruited by the film makers right in the classroom. There is still hope.

If you are opposed to sitting through three hours of intellectually stimulating material, don't see this film. It is a colossal and challenging first project for these film makers. They have added to the growing number of Canadian film makers who have opted to make documentaries (note "Talk 16" and "Wisecracks") rather than other types of film.

However, if you are interested in Chomsky, U.S. foreign policy, freedom of speech, mass media deception, or liberation socialist/anarchist thinkers, this film will captivate you.

Manufacturing Consent: Noam Chomsky and the Mass Media *will premiere Friday evening as part of the Festival de Nouveau Cinema et Video . It will also play in a benefit screening at Concordia, room 110 of the Hall Building (1455 de Maisonneuve W.) October 29 at 19h.*

Controversial play lacks credibility

No Man's Land full of stereotypes

The play "No Man's Land", opening amid hype and controversy, is an amateurish and alienating let-down.

The story of an immigrant family's experience in Québec through the '70s, '80s and a future of Québec sovereignity, the production explores themes of racism, economic exploitation, sources of identity and the social consequences of political divisions.

Sound epic? Perhaps with less simplification and fewer stereotypes No Man's Land could have been.

It took extraordinary effort to bring this production to the stage. A public cultural centre denied the play performance space. It was not considered "intercultural" enough to be performed at Stathern Centre.

But those involved in the production accuse Strathern officials of not wanting to give the play space because before the referendum, it comes out strongly for Canadian unity. At short notice, it was moved into Geordie theatre space.

The protagonist of the drama is Qaiser (Ken McDonough), who emigrates from Pakistan, fleeing the violence of partition. With his wife Jeena (Raminder Singh) and daughter Samreen (Dipti Gupta) he comes to Québec to put down new roots and find prosperity. Unfortunately, he finds a society as divided as the one he left.

Qaiser and Jeena must work to exhaustion to establish themselves. They are exploited as cheap labour in Dickensian factories. They are ridiculed for their work ethic by francophone tenants. Qaiser is rejected by his daughter for his unrealistic expectations of the new country. The family is an economic and social victim of every constitutional crisis.

The acting is one-dimensional, with too much reliance on heavy breathing to express emotion.

This all sounds wonderfully relevant. Unfortunately the play is so full of stereotypes that no new ideas about the nature of Québec and its people emerge.

The worst stereotype in the play is that of the francophone. Every French Québecois portrayed is lazy, vain and stupid. The men are narcissitic and oversexed. The women are, with one exception, blond ditzes.

"Pink Panther" French accents show who is a francophone in the production, although with colour-blind casting, Qaiser, the immigrant has an unmodified anglo accent. No francophones could concentrate on other elements of the play after seeing themselves portrayed so mindlessly. The drama alienates those whom it is trying to reach.

Another problem with the play is its lack of credibility. Facts are presented to make hearts bleed for Québec's immigrants. Instead, hearts bleed for Québec's mistreatment by the playwrights.

In a strike scene of No Man's Land, the evil francophone factory foreman threatens to use scab labour. But Québec has the most progressive labour laws in the country.

Even the portrayal of immigrants as helpless victims of the Canadian system is stereotypical. The most successful immigrant character is Teja (André Martin) who owns a restaurant. Even he is victimised by francophone strikers who take advantage of his kindness to eat free. Only Samreen takes charge of her destiny, and that is after she has rejected her roots.

There are some good lines and moving moments. Jeena sums up her experience as an immigrant in Canada with the words: "I came here to live, and all I've done is work."

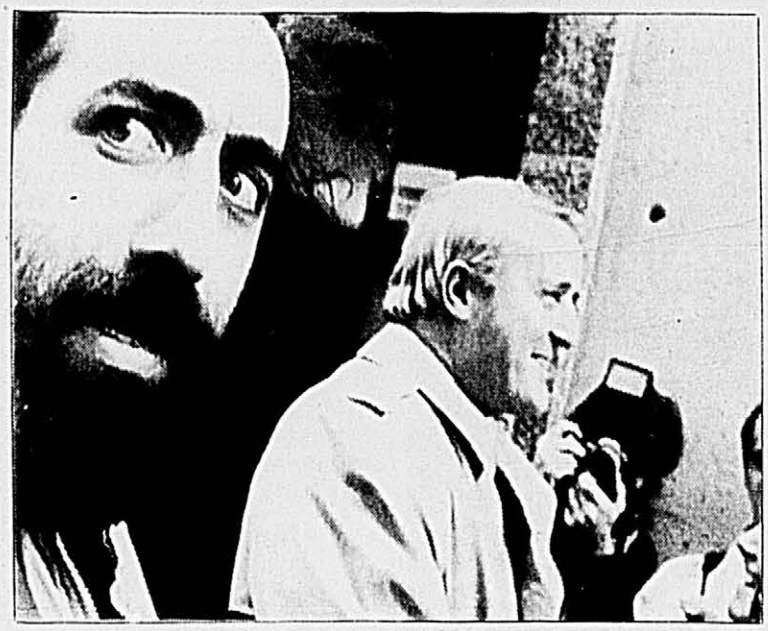
There is a hilarious scene in a lunatic asylum for those who have been driven mad by constitutional wrangling. The nuts express their tolerance by saying: "My TV room includes you."

The most moving scene comes at the end as Qaiser, who has gone mad, lives his last moments in a no man's land that is a mental amalgamation of Pakistan and a divided Canada.

It is perhaps unfair to complain of technical sloppiness in the production. At the last moment No Man's Land had to move the entire play to Geordie theatre space, which is not a real theatre. Lights had to be hung from pipes, and holes drilled in walls for the backdrop. But much of the players' movement is disorganised. The acting is one-dimensional, with too much reliance on heavy breathing to express emotion. This can't all be due to the sudden move.

No artistic endeavor should be denied a public forum no matter what its political content. No Man's Land may be politically relevant. If it is there is no excuse to deny it public space. Unfortunately it is hard to find the political points in this poorly presented product.

No Man's Land opens tonight at the Geordie theatre space, 4001 Berri. It plays until November 1. Suggested donations are $10.



Brian Mulroney kicked out of Foufounes in *Freak Trade*

FILM

Freak Trade • Albert Nerenberg

BY TIM HORNYAK

Uh oh. Look out Canada. Montéal filmmaker Albert Nerenberg is back in the saddle once again, and Brian Mulroney better hide his head.

For those of you who might have heard of Nerenberg, chances are you either read his weekly column in *The Gazette*, or you might have caught one of his previous 'low budget' directorial efforts. The most celebrated were *19.49*, a prize-winning film made on a budget of — you guessed it — nineteen dollars and forty-nine cents, and *Réaction Québec*, a spoof on Québec's sign law police, Action Québec.

All of Nerenberg's films are produced by his SNAP Productions team, an organization founded about two years ago with partners Catherine Bainbridge and James Douglas.

Nerenberg's latest political flic, "an Italian-style farce", as he describes it, is entitled *Freak Trade*, and details the hilarious misadventures of our beloved Prime Minister — trapped inside the body of an "unemployed loser" named Lester Clyde.

Okay, here's the deal, or "trade": in a neat-o supernatural happening, the minds of the two are switched while Lester, a "hapless welfare case", is trying to kill himself. Shaft: he winds up not dead, but as the leader of Canada, and Brian's mind finds itself in Lester's body.

The result is truly inspiring. See Brian as he "really" is: cheating, stealing, swindling, and badmouthing his way through Montréal and Ottawa in his quest to regain his true self.

"If given half a chance, Brian Mulroney would do all these things if he wasn't in his own body," said Micheal Methot, a Montréal actor whose crazed, bearded mug doubles as Lester/Brian in *Freak Trade*.

"When we started this movie, I was fighting Albert's direction, which was really a mistake. I kept saying 'Oh, come on, we're going too far here', but the more I got into the movie, the more I really got into the character of Mulroney, and I thought 'we're not going far enough'."

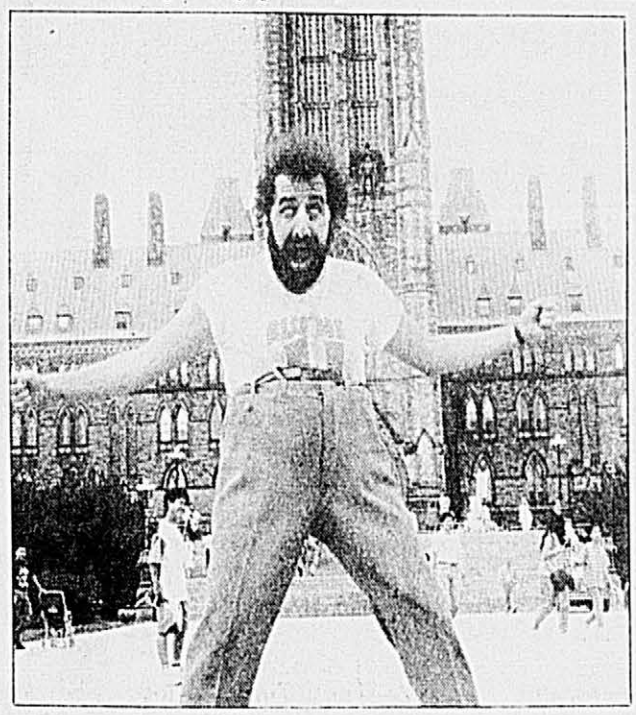
Some people certainly thought they went far enough — or too far. During the filming of *Freak Trade*, Nerenberg figures that his crew was kicked off of no less than ten places. Some sort of record? "Yeah, I think it's a record," he said. "The Chateau Laurier, the Parliament Buildings, the Queen Elizabeth Hotel, the Lester Pearson Building. We've been stopped by police three or four times in kind of scary circumstances."

But, in spite of all these brushes with the law, Neremberg said "It was one of the funnest shows we did, it was like a summer show." Indeed, the film skillfully captures that sense of abandon in Methot's interpretation of Mulroney.

Wandering the streets of Montréal and Ottawa, Brian steals from street musicians, beggars, and drug dealers, frantically yells "Meech, Meech, Meech!" at little kids, gets kicked out of Foufounes, rips people off, and generally acts naturally — all the while running from two ruthless thugs who lent Lester money and *really* want it back.

The very funny script, combined with Methot's absurd acting and cameos by Mila and the Chin himself, along with some fine camera work and editing make for a politico-comedy must-see.

For Nerenberg, this was sort of a by-product in the creation of *Freak Trade*. "We're not trying to make any heavy political statements at all," he said. "We found that the minute you start portraying Brian Mulroney, you start creating comedy. The character is just so hilarious, so ridiculous."



Brian Mulroney, the out-of-body experience.

As for the real Mulroney, Nerenberg doesn't think he's funny at all. Citing poverty, misery, and disillusionment as some of the effects of the Mulroney government, he explained that one of the ideas behind *Freak Trade* was to reveal the 'true' Prime Minister.

"In the media, nobody will tell the truth about Mulroney," he said. "The country has been virtually destroyed, and nobody has said what this guy has done. Twenty million people are right to destroy their country, but one man doesn't have a right to destroy a country," said Nerenberg. "And he's done a pretty damn good job of it," added Methot.

For the moment, Nerenberg's in a race against time, trying to put the finishing touches on *Freak Trade* before its official premiere this Saturday. Hoping to get the project out before the Québec referendum and in time for the Montréal Festival of New Film and Video, Nerenberg admitted that "the hardest thing was the referendum. "We didn't know that there was going to be such a clear deadline. Ask anybody in this buisness, it's impossible to edit a 70 to 80 minute project in less than six months. We're hoping we'll be able to clean it up on time." Hmmm. I'm sure they will.

Don't miss Freak Trade, *opening Saturday, October 24th at Cinéma Parallèle, shows at 10 and 12.*

Lament for a cross without religion

THEATRE

Late Afternoon, Mount Royal • Centaur Theatre

BY KYLE G. BROWN

"Late afternoon" juxtaposes Jean de Brébeuf and his contemporaries in 1643, with their 20th century counterparts. Ted Sullivan's new play gives a rather dark portayal of Montréal's past and a picture of the present that offers little consolation.

In this work (which, it should be emphasised, has yet to be revised), the actors in Act I double as their equivalents in Act II. Jean de Brébeuf (Tom Rack) is portrayed as a patriarchal egoist and a chief participant in the destruction of the Hurons. This is conveyed second-hand, through the dialogue, rather than the action of other characters.

Happy Wolf (Peter Gaudreault), homicidal after seeing his fellow Hurons converted or killed, threatens Brébeuf. "I will pour boiling water over your head...peel off your skin and eat your flesh." The Huron promises to ensure Brébeuf's happiness in heaven by torturing him on earth.

This scene and several others contain a dramatic intensity, chiefly due to a powerful text. If purged of a few pace-killing speeches, the play should reveal the dynamism the actors are quite capable of delivering.

Indeed, Happy Wolf's eruption into madness at the sight of Brébeuf's fanaticism turns a potentially confusing series of dialogues into a more meaningful, occasionally lucid portrayal of two ages.

The interaction between Brébeuf and Wolf conveys the relations between the Missionaries and the Hurons in the 17th century. This relationship is paralleled in 1991 by Jean Bouchard and Tom, their respective equivalents. Jean (Brébeuf's modern equivalent) is just as abusive of Tom as Brébeuf is to Wolf, but Tom is more subdued than his 17th century counterpart, and seems sad, not vengeful.

Tom complains of his plight rather than threatening to reciprocate, and Jean responds by ordering him to "drop his pants." Tom's resignation is a shocking comment on the defeat of the Hurons and on the disturbing ramifications which remain 300 years later.

While some exchanges serve to complement these topical themes (which also touch on the dissolution of Christianity and its repercussions), others tend to confound them.

It is unclear how Marie Bouchard's (Victoria Barkoff) negotiations with an advertising agent fit into the play as a whole, and even more curious is her unnatural progression into social commentary. She condemns the tendency "to tolerate the new age superstitions," whose foundations remain unknown to the audience.

Catherine "Tekakwitha" (Barbara Diabo) contributes much more to the coherence of the play, and our outrage provoked by Brébeuf's abuse of Happy Wolf is compounded by pity for Catherine, mistreated by Mother Marie. Having conformed to Mother Marie's austere rule, Catherine's pleas to be admitted to the nunnery are dismissed. Here is a convert who has essentially abandoned her Huron identity in favour of earning a subordinate place in a society which rejects her.

Still, she passionately vowed to become "the bride of Christ," by all means necessary. This consolidates the themes of oppression and humiliation of the Hurons, and adds strength to a performance which vascilates between moments of poignancy and incomprehensibility.

What stands out in Late Afternoon is the authoritarianism of Brébeuf and the consistently "second hand" way it is conveyed to the audience. Rather than showing Brébeuf acting physically abusive, he is described, or rather, condemned as such.

In one instance Brébeuf is unknowingly candid to an elderly priest, Isaac Jogues (David Francis), about his overwhelming need to conquer and dominate. "Have you ever wanted to capture something beautiful and free and make it submit to your will?", he asks.

If this is the true sentiment of a "general in the army of God," what is to be the effect of Christianity on an entirely non-Christian community? Elimination of a people because of issues of "faith," and an overall shadow over the peoples involved, are only part of the answer to this question.

The one possibly admirable trait that Brébeuf seemed to have had was perserverence, and even this resulted in leaving as a legacy a cross which serves to remind us of an institution in whose name one people conquered another.

The cross remains a symbol of a dying institution whose misuse should be lamented, not glorified. Late Afternoon is a provocative lament, though it will take a bit of thought to understand some of its elements. The finished version, due out in a few weeks, will only satisfy the thoughtful viewer.

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MEETINGS...
MEETINGS...
MEETINGS...

DAILY STAFF METTING TODAY AT 17H00 SHATNER B-03

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Friday, Oct. 23
SKYDIGGERS
Special Guests: The Waltons
$8 McGill Students
$12 General Public
Shatner Ballroom, 3480 McTavish
Doors open 8 pm
Tickets available at Sadie's

Arts Undergraduate Society of McGill University

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Study Reading:
Developing Comprehension/Retention

Monday November 2 12:00 to 1:00
Tuesday November 3 12:00 to 1:00
ROOM 431

Writing Term Papers

~~Monday October 26 12:00 to 1:00~~
~~4:00 to 5:00~~
Tuesday November 3 4:00 to 5:00
ROOM 431

Writing Essay Exams

Monday November 9 12:00 to 1:00
ROOM 216

Preparing for Exams

Monday November 9 4:00 to 5:00
Tuesday November 10 12:00 to 1:00
ROOM 431

For Information: Marilyn Metz-Rigelhof
Reading Efficiency Co-ordinator
205, Faculty of Education Bldg.
3700 McTavish
Phone: 398-4528

Sponsored by: Dean of Students
McGill Alma Mater Fund

letters

continued from page four

The fifteen million dollar expenditure which is contemplated for the new sports complex for McGill, and as has been sanctioned by your university's Board of Governors, sends a rather blurred picture to those in the population of Québec and Canada whom heretofore envisioned the university, first and foremost as a seat of learning. Then again, professional sports can lead to infinitely higher earning power for its graduates than can those who may have graduated from the faculty of dentistry — n'est-ce pas?

Peter Casey

For your information

To the Daily,

Re: the advertisement printed by the Walk Safe Network entitled "For your information"(Oct. 14, page 3).

While I commend the Walksafe Network for its initiative in attempting to bring this matter to our attention, I find serious faults with its method. The purpose of the advertisement is to inform us of assaults which have occured within the McGill area. It includes a description of three separate incidents, with descriptions of the assailants:

(in paragraph 1)"One of the assailants was French, white, and approximately 5'10 with short hair"; (paragraph 2 states) "the man was average height, black with a strong caribbean accent"; (and in paragraph 3)"the assailants were black and between eighteen and twenty-two years of age."

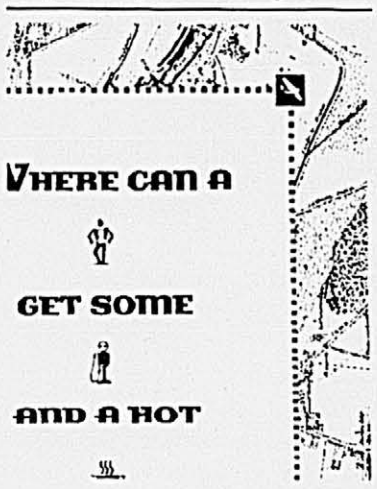
Then, in the final paragraph we are urged to report "anyone suspicious matching those descriptions" to the MUC, McGill Sexual Assault Centre or Walk Safe. Are they *serious*? One does not have to be a mathematician to realise that "a man of average height, black, with a strong caribbean accent" could be used to describe hundreds of men found on this campus alone.

What about the *black* suspects' height and hair length? (What does "average height" mean anyway — 5'9? 6'1?) Or is the mere presence of black skin and an accent automatically indicative of having committed one of those crimes? Also, we are given a rather exact age range for these assailants (the two black men) in paragraph 3 (18 to 22 years of age), yet easily percieved things such as height estimate, and hair length fail to be mentionned.

In all honesty, none of these descriptions are adequate in helping us to identify or recognize the assailants; and in particular "descriptions" of the black assailants are blatantly racist in nature, and unacceptable as such! Oh, but I suppose you think I'm overreacting... well, if you'd like to discuss it with me — I'm "a mulatto female with a southern Ontario accent, of average height, last seen in the Strathcona Music Building."

Vicky Grondin
U4 Music

Ed. note: You're absolutely right. Last staff meeting the Daily *voted to tighten our guidelines for these descriptions.*



classified ads

Ads may be placed through the Daily business office, Room B-17, Union Building, 9h00-14h00. Deadline is 14h00, two working days prior to publication.
McGill Students (with valid ID): $3.50 per day, 3 or more consecutive days, $2.50 per day. McGill Employees (with staff card) $4.50 per day, 3 or more consecutive days, $3.50 per day. All others: $5.00 per day, or $4.00 per day for 3 or more consecutive days. (Prices do not include applicable GST or PST). For more information, please visit our office in person or call 398-6790 – ***WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE.***
The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

1 - Housing

Free Month 5 1/2 very private. Modern renovation. Hardwood. Optional parking. No bugs. No drafts. By McGill University. 3562 Lorne Ave. $725 Shareable. 842-5365. 695-9295.

Large 6 1/2 flat. Heat not included. Immediate occupancy. Situated on Jeanne Mance Street. Adjacent to park. $750. Mr. Mark after 3:00 pm. 676-6422.

Large 3 1/2. Last of its kind. A must see! Close to Guy Metro. 937-0449.

Room for Rent. Immediate occupancy. Pine Avenue/Across from Currie Gym. $200/mnth. 982-6130 (leave message)

Roommate wanted to share bright, large 4 1/2 to share on Mountain. Furnished (+TV, VCR, microwave), heating, parking, buzzer. Immediate occupancy. Female $425. Françoise 499-1610.

2 - Movers/Storage

Moving/Storage. Closed van or truck. Local and long distance. Ott-Tor-Van-NY-Fla. 7 days 24 hours. Cheap. Steve 735-8148.

Moving Service Available. Alex 324-3794.

Store your thoughts with us. **McGill Nightline 398-6246.**

3 - Help Wanted

Teachers needed in British Columbia. For complete, and free, information send SASE to Nocturne Publications, "Teach in B.C." Box 343-MD, Station A, Montreal H3C 2S1.

5 - Typing Services

Success to all students. WordPerfect 5.1. Term papers, resumés. 24 yrs. experience. $1.75 double space, 7 days/week. Rapid service. On campus - Peel/Sherbrooke. Paulette Vigneault or Roxanne 288-9638, 288-0016.

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6 - Services Offered

Writer's Block? Professional help available to put your thoughts on paper. Editing of essays, theses, term papers, etc. Reasonable rates. Call 274-7427.

Need Help "Fine Tuning" your application/letters to Law/Med/Graduate school? Law student with English degree will help. Call 844-1604.

Psychotherapy for men, women, partners of physical, emotional, sexual abuses, incest, family problems, anorexia, bulimia, regression, stress, burn-out. Student rates. Lise Rivard M.Sc. 521-0101.

Student Winterize Special: Free 10 point car inspection. Coolant (-40°C), wiper & washer system, heater, rear defor, tires, safety check, etc. CALL RON'S MOTIVE POWER 935-4660.

RESUMÉS by MBAs. Student rates. Better Business Bureau Member. 3000+ students served. Owner worked for Proctor & Gamble, Heinz and General Foods. PRESTIGE (on Guy) 939-2200.

7 - For Sale

Typewriters IBM, Smith Corona, etc. from $69. Desks, chairs, files, calculators. Cheap. Excellent copier $400. Typewriter rentals short or long term. Low rates. 385-3939.

Exxa Down Coats - 1445 Bleury (north of Ste-Catherine) Down Jackets $129+, Coats $149+, Parkas $149+, Kids' Down Jackets $99, Bombers $69.95, Wool socks. 842-3465.

Bicycles - Rocky Mountain Fusion, 1990, 18", Dedre LX and DX, free overhaul, $450. Gardin Loria, 1991, 21", Shimano 105, clipless pedals, $550. Phone Kevin 845-4671.

Computer Must Sell - Moving. 386-33, 4Mb RAM, 64K cache, 120Mb HD, SVGA Monitor & card (1024 x 768 x 256), 2400bd modem, Adlib sound card, mouse, tower case, lots of software: Win. 3.1, DTP, music, games, etc. Only $1499. 935-8836 Raymond.

For Sale - IBM-compatible computer. VGA, 2Meg RAM, 52 Meg HD. Productivity software incl. $800. Call Chris Johnston - 939-5892.

10 - Rides/Tickets

Leaving Montreal, Friday, Nov. 6, returning Sunday. Want to catch a ride to the "Friendly City?" Or somewhere inbetween (Cheap!!)? Call Jamie at 284-2280.

12 - Personal

Doing excellent research on most worthy subjects: Wayne's World viewers. Please help and send thoughts, queries, insights to - Wayne's World GPIC, 3465 Peel St., H3A 1W7.

I am looking for someone to help me with my Italian. If interested, please call 842-0593.

Man, 28 years old, French speaking student, looking for a romance with a girl. I like classical music, jazz and arts. Jean-Pierre, P.O. Box 182, Cartierville, Montreal H4K 2J5.

All I want for my birthday is a **Ben & Jerry's** ice cream cake. Hint, hint, hint. For info call 286-6073. 1316 de Maisonneuve W.

13 - Lessons/Courses

Score well on the LSAT, GMAT, or GRE! Our preparation courses which use a unique approach have been used successfully by thousands since 1979. Call 1-800-567-7737.

Voice and Speech Course. For mastery and control of your speaking voice. Focus on accent/diction correction, placement of voice and projection. Limited space. 483-4555.

14 - Notices

Car Rally. Test your driving and navigational skills. Saturday, October 24, 16h30 to midnight. No experience necessary, $15 per car. Call Sports Motor Car Club 457-2938 (eve.)

Confused or Curious? LBGM (Lesbians, Bisexuals, Gays of McGill) is restarting peer counselling. Anyone interested in finding out about LBGM or has questions about their sexuality is welcome to drop by room 417, Shatner or call 398-6822. Hours are during lunch and 7 to 10, Monday through Saturday.

Want to Talk? LBGM (Lesbians, Bisexuals, Gays of McGill) sponsors two discussion groups at the Yellow Door, 3625 Aylmer, above Milton. A coming out support group meets at 5:30, and a discussion group meets at 7:30. A great way to find out about yourself and others.

15 - Volunteers

Female Models Wanted for test shoot. Free professional pictures in return. For interview, call Dia at 633-5627. Leave message.

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Professor of Law
Georgetown University Law Centre
"In Fairness to Future Generations: Inheriting the Ozone Layer"
Tuesday, October 27 1992 - 6 p.m.

Barry Commoner, Ph.D.
Center for the Biology of Natural Systems
Queen's College, CUNY
"The Environmental Crisis and Public Policy"
Wednesday, October 28 1992 - 6 p.m.

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For further information please contact:
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Tel: 514-398-7400 Fax: 514-398-4668

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DEPARTMENT OF PSYCHOLOGY
McGill University

Male & Female Participants* needed for a study in personality psychology:

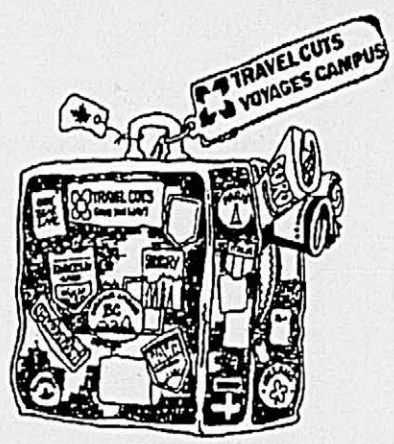
*who are presently enrolled in an undergraduate program.

The study will involve filling out some questionnaires and will require approximately 1 1/2 hours.
Each participant will be paid $15.00.
All data will remain strictly confidential.

If you think you might be interested in participating, please contact us at 398-3717 or come to Room S3/22 in the Stewart Biology Building, for further information.

Get Crackin' Get Packin'

From Montreal to



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3480 McTavish (Student Union) 398-0647

events

Thursday

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Ovide Mercredi, National Chief of First Nations will give a speech "To heal the People". 14h, 132 Leacock.

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Prayer Meeting - McGill Christian Fellowship meets at 19h at the Diocesan College Chapel. 937-8616.

Saturday

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Earthshake Productions present a poetry jam featuring young Montréal poets at Café Vilna, 3460 Stanley. $2 voluntary contribution.

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Is God at McGill? Join the biggest worship service ever held at McGill. Praise God and celebrate fullness of life in Christ. 19h30, Leacock 132. For info: 937-8616.

A WINTER ADVENTURE IN THE LAND OF THE TZARS
DATES: 26 December 1992 to 9 January 1993
ITINERARY: Moscow, St. Petersburg (Russia), Tallinn (Estonia), Frankfurt (Germany)
TRANSPORTATION: LUFTHANSA via Frankfurt
COST: $2325 (Cdn) Includes all transportation, accomodation, meals, excursions, theatre tickets, New Year's Eve party, airport tax and visa fees.
FURTHER INFORMATION: Lynda, Department of Russian & Slavic Studies, Room 663, Bronfman Building, 398-3639
PRIORITY WILL BE GIVEN TO McGILL STUDENTS, FACULTY AND STAFF

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7:30 pm, Sunday, October 25
Leacock 132
(at the corner of McTavish and Dr. Penfield)
Sponsored by the McGill Christian Fellowship, the Chinese Christian Fellowship, Newman Centre and the Anglican Chaplaincy.

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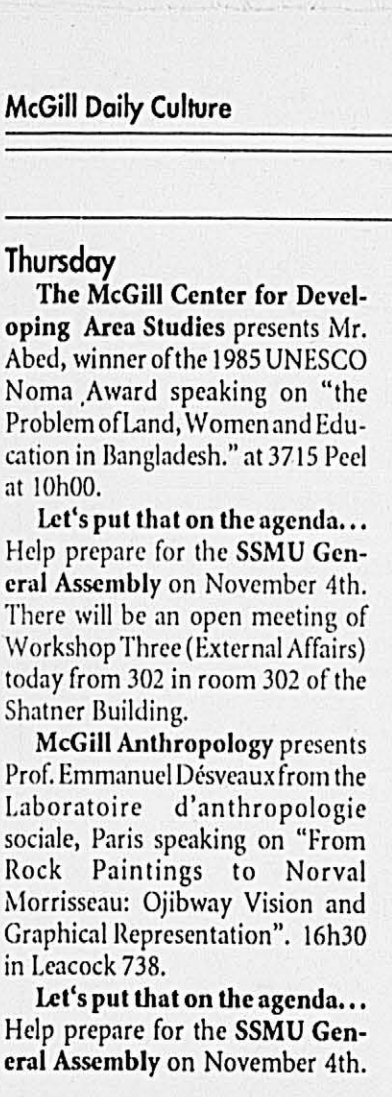
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